LYON & HEALY

Sole Distributors for

The

VAN EPS

RECORDING

BANJO

FOR SALE BY

THE VAN EPS Recording BANJO

MR. VAN EPS IN THE RECORDING LABORATORY

THE VAN EPS Recording BANJO

THE EVOLUTION OF THE VAN EPS RECORDING BANJO

(Patented)

AS AN artist, Mr. Fred Van Eps, the inventor of the Van Eps Banjo, needs no introduction. The Victor and other talking machine records of his artistic banjo playing have spread his fame world-wide.

When Mr. Van Eps was engaged to play for record making, his collection included the best banjos made up to that time. He had no reason to question their capacity to serve the purpose until his records were reproduced on the talking machine.

To his practiced ear something was wrong. He knew that he did his utmost when playing, but the records lacked snappiness and the characteristic banjo tone; in fact, the tones were different from the tones of the banjo at time of playing.

This prompted him to experiment for better results. He studied basic principles of tone production and found that the difficulty and difference arose from the fact that the banjos were not tone projectors—and that such meager projection proclivities as they did possess carried the tones in the wrong direction and were therefore largely wasted.

His experiments convinced him that the tone should be thrown outward and forward rather than backward; with this decided, he began to revolutionize the construction of the banjo. The first experiments were made by holding a tin pan behind the banjo. Initial efforts convinced him that he was on the right track.

Lacking the necessary equipment he sought the help of banjo makers. Like other producers, however, banjo makers have fixed ideas and instead of help on the problems, they offered only handicaps.

Mr. Van Eps then decided that to obtain what he wanted he would have to make it himself, and this he eminently succeeded in doing. When the Van Eps banjo in its present form was finally completed he tried it out for record making in the Victor recording rooms.

The man who controls the recorder afterwards thus expressed himself, "I gasped with astonishment at the wonderful tone quality, volume and penetrating power of the new banjo."

Scientific Resonator and Tone-Releasing Opening in Head

THE VAN EPS RECORDING BANJO is a perfect example of the only manner in which a resonator or tone reflector can scientifically and in exact accord with the laws of accoustics be attached to a banjo. It projects the tone—throws it forward and gives it a penetrating power that cuts through and makes itself heard above an orchestra of brasses and strings, however large. The mellowness of the tone is due to the material of the resonator which is of aluminum.

Today the fame of Van Eps banjo records is world wide. They have set a new standard of record making and have won their way into the hearts of music lovers everywhere, a fact which is directly attributable to the tone projecting power of the Van Eps banjo.

Immediately after the issue of the first records made with the new banjo, Mr. Van Eps began receiving letters from other professional banjoists asking the make of banjo used in his work. As the fame of his records spread, the number of letters increased.

He then decided to make his banjos on a larger scale so as to supply them to all comers.

No finer banjos can be made as to workmanship and as for tone—well, the banjo is capable of conducting its own argument on this point.

Mr. Van Eps is a conscientious artist and player. He is no less conscientious as a banjo maker—every instrument he turns out is the equal of that used in his work of Victor record making.

LYON & HEALY — Chicago

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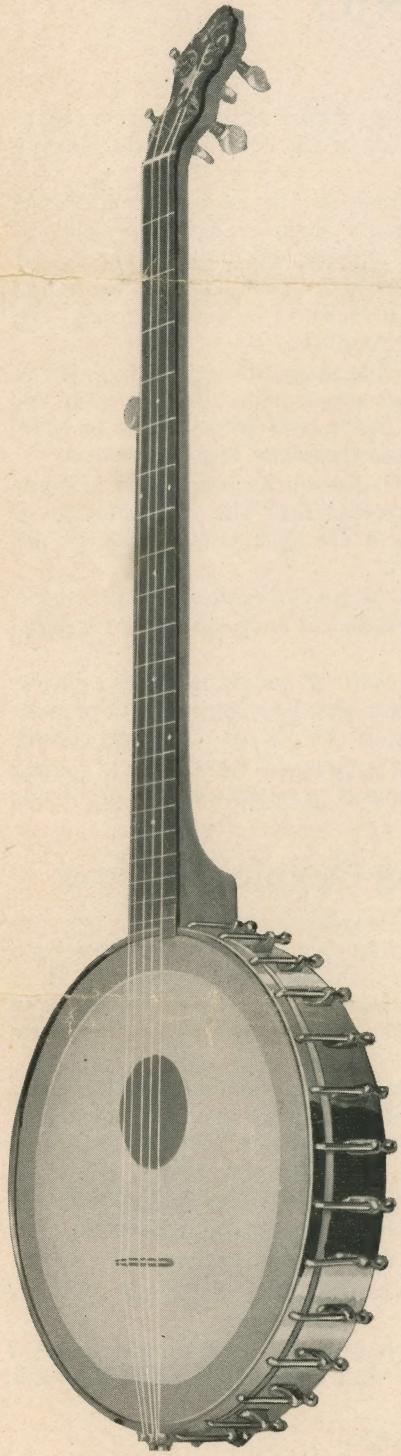
THE VAN EPS Recording BANJO

THE VAN EPS RECORDING BANJO

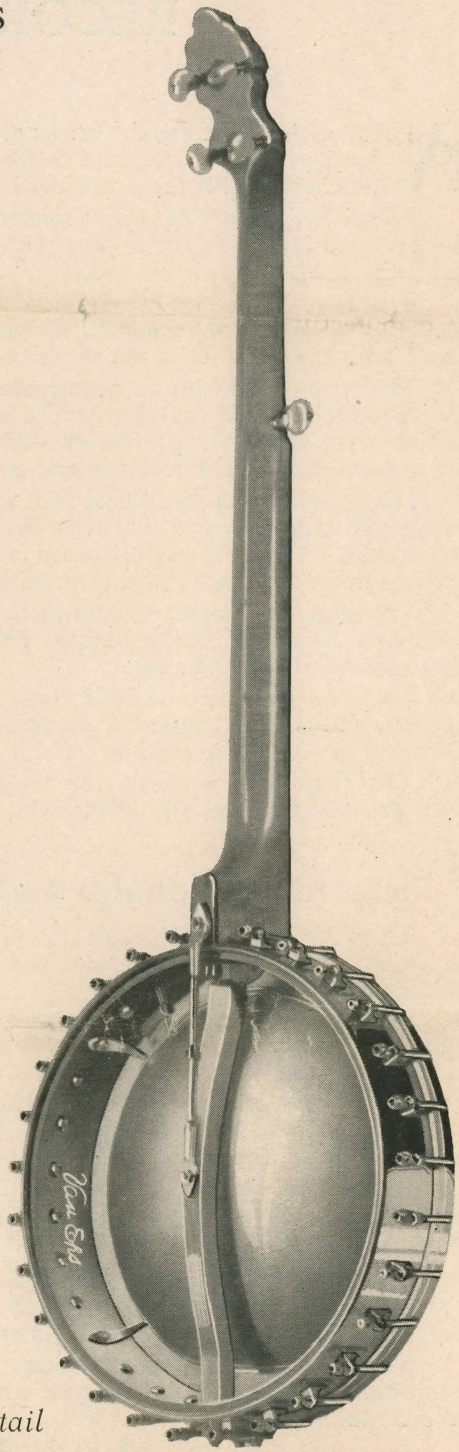
FIVE STRINGS



FRONT VIEW

No. 100

Description in Detail on Opposite Page



BACK VIEW SHOWING RESONATOR UNDER CURVED DOWEL STICK

THE VAN EPS RECORDING BANJO

(*Patented*)

FIVE STRINGS—REGULAR STYLE

MR. VAN EPS employs the regular 5-string banjo in his Victor record work. This does not mean that the tenor banjo is not up to the standard necessary in this work, but because he achieved his success on the 5-string banjo, therefore he prefers it.

Before going into the details of construction it is perhaps well to call attention to the fact that the Van Eps Recording Banjo is in no sense an "assembling" proposition. All the parts are made especially and exclusively for it in the factory equipped especially for its manufacture.

No slot head wood screws are used in the construction of the Van Eps Banjo. All the smaller parts, such as brackets, bolts, etc., are cut from solid metal and are so carefully finished to leave not even a file scratch discernible.

Plating is heavy and most beautifully burnished.

The neck is adjustable so that the height of strings above finger may be regulated by means of a "turn-buckle" brace which is fastened to the heel and midway on the dowel stick.

A rocker clamp wedge with set screw secures the neck solidly to the shell.

The bolt hooks are set into the side of the straining hoop, therefore do not extend over the top as is the case with most banjos.

One of the outstanding features of the Van Eps Recording Banjo is the resonator. It is the most practical of all. Much time and effort was spent in experimenting until its proportions, shape and position in the instrument was finally perfected.

The tailpiece is specially designed by Mr. Van Eps.

Detailed Description of the Five String Banjo

No. 100—Scale 28½ inches from nut to bridge.

12-inch laminated maple shell overspun with nickel silver heavily nickel plated, both edges wired, inside of shell veneered with birdseye maple.

28 finely finished and plated elbow brackets with steel hooks, copper plated and nickeled, with nuts of new design.

Straining hoop $\frac{3}{16}$ inch thick, heavily plated.

The resonator is made of aluminum specially designed by Mr. Van Eps. It not only adds to the attractiveness of the banjo but is largely responsible for the amazing tone projecting power of the instrument.

Birdseye maple neck with heavy ebony finger board, 8 pearl position dots, 21 frets, with extension for high C on the D string.

Fancy scroll sawed head capped with heavy ebony veneer and elaborately inlaid with abalone pearl.

Patent friction pegs of new design, with Ivorine buttons.

Finest quality hardened calf skin head.

Each, $100.00

Finest quality calf head on aluminum flesh hoop, with sound hole, ready to put on banjo can be furnished at a very reasonable price.

Players should have an extra or two to save delay in replacing in case of accident.

LYON & HEALY—Chicago

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THE VAN EPS Recording BANJO

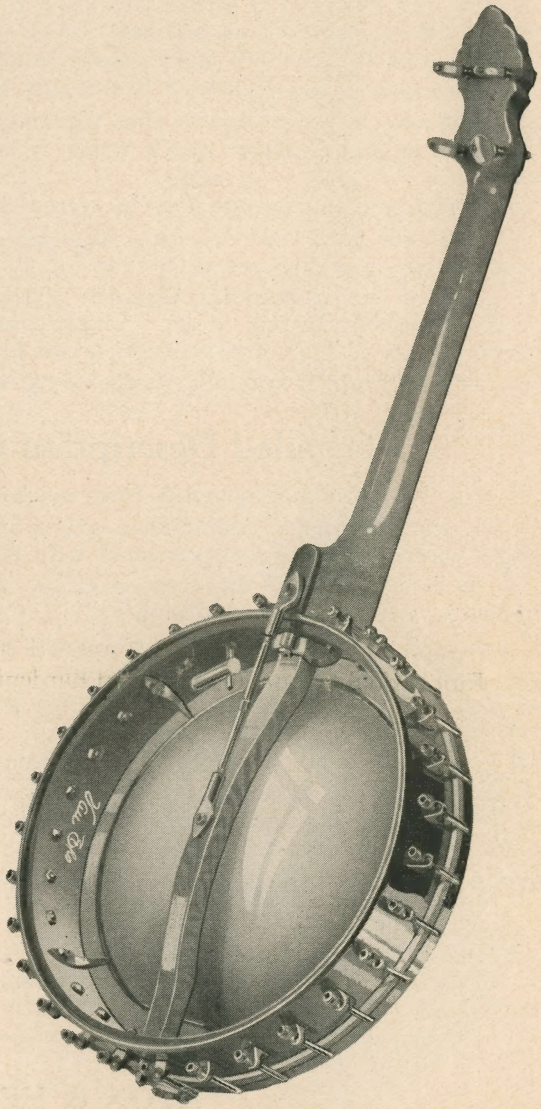
THE VAN EPS RECORDING BANJO

TENOR

FRONT VIEW

No. 300

Detailed Description on Opposite Page



BACK VIEW SHOWING RESONATOR UNDER CURVED DOWEL STICK

THE VAN EPS Recording BANJO

THE VAN EPS RECORDING BANJO

(Patented)

TENOR — 4 STRINGS

THE man who has won his way to the top by hard work is amply qualified to pass on the needs of his calling or profession.

When Mr. Fred Van Eps, who occupies the top rung in the ladder of banjo playing fame, decided that something was lacking in the tone quality of the best banjos then made, the idea was brought home to him through actual experience and it is to his credit that he was practical enough to devise a way in which the instrument could be improved.

The Van Eps Recording Banjo is the sequence.

Purchasers of this banjo may rest in the assurance that every instrument turned out by him is up to the high standard of excellence of that which he uses in his professional work, whether on the concert stage, or in the talking machine laboratory.

Nothing is slighted, no matter how small the detail.

Elegant in appearance, yet the prime consideration is in the building for tone and perfect playing adjustment.

In the essentials the description of the Van Eps Recording Tenor Banjo is precisely that which covers the 5-string banjo described on a preceding page.

Detailed Description of Tenor Banjo

No. 300—Scale 21 inches from nut to bridge.

12-inch laminated maple shell, overspun with metal finely nickel plated, wired edges.

28 elbow brackets, beautifully plated and finished, with bolt nuts of new design.

$\frac{3}{16}$ inch thick straining hoop, finely plated.

The Van Eps specially designed resonator made of aluminum.

Birdseye maple neck with heavy ebony finger board, 16 frets, 7 diamond shaped pearl position dots, ebony capped heel.

Scroll sawed head capped with heavy ebony and elaborately inlaid with abalone pearl gracefully designed.

Specially designed friction pegs with Ivorine buttons.

Aluminum tailpiece of entirely new design.

Finest quality opaque calf head hardened by a new process.

The neck is adjustable so that height of strings may be regulated.

Each, $100.00

Extra heads with sound hole tucked on aluminum flesh hoops, ready to put on, may be had at a very reasonable price.

The best evidence of the carefully planned whole of the recording banjo and which only a practical player would think of, is the special wrench made for it. This wrench fits every nut and bolt on the instrument.

A small item in itself but when needed it is needed badly.

To have it handy Mr. Van Eps designed one which virtually is a part of the banjo. One of the nuts is made with an extension into which is carefully fitted the cross arm of the wrench. (See back view of banjo on page opposite.)

LYON & HEALY — Chicago

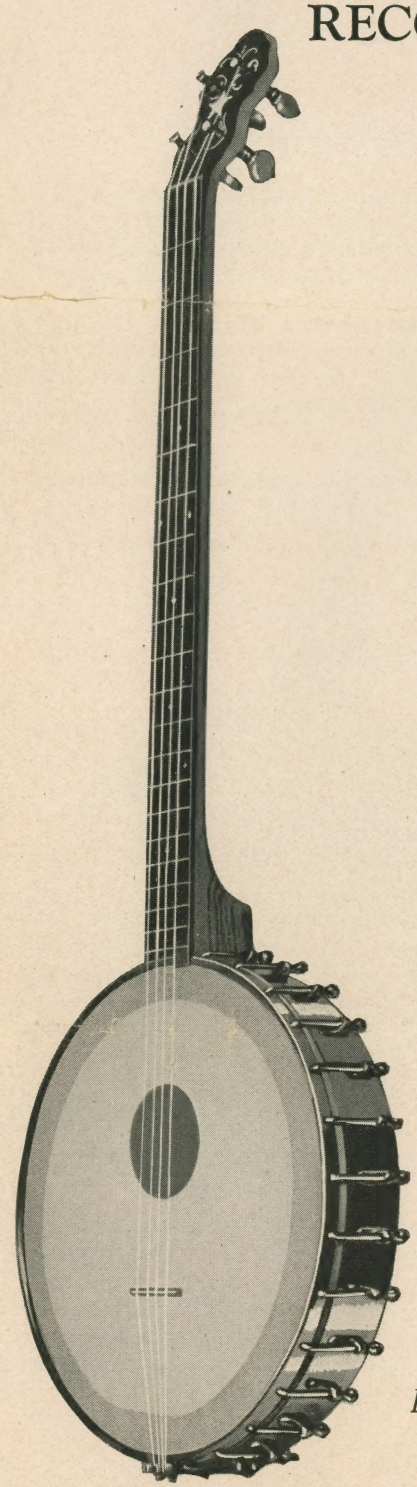
(Sole Distributors)

THE VAN EPS Recording BANJO

THE VAN EPS "PLECTRUM" RECORDING BANJO

(Patented)

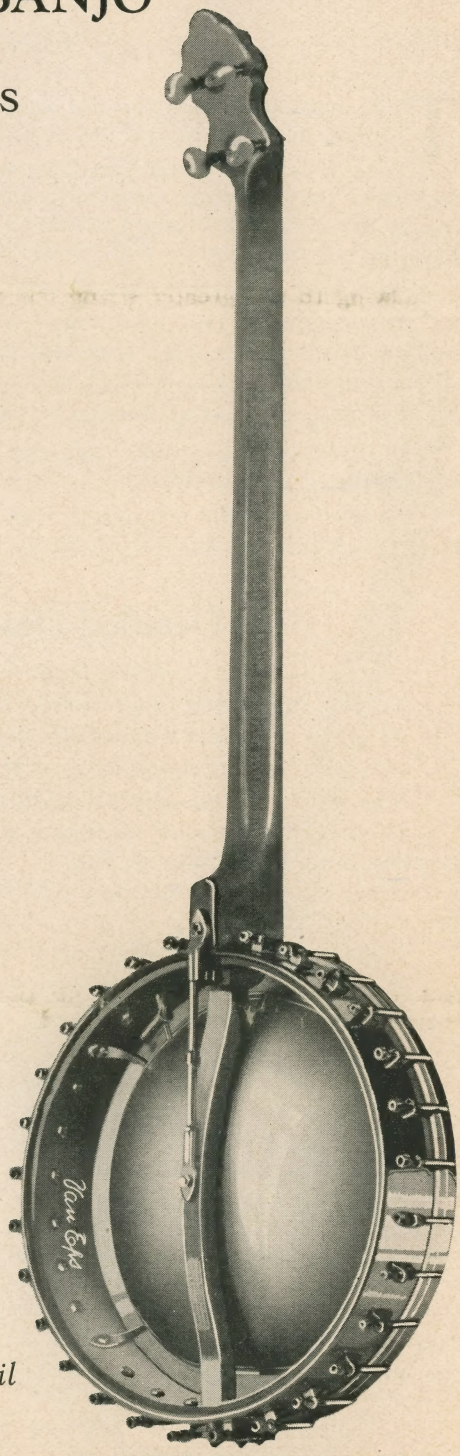
FOUR STRINGS



FRONT VIEW

No. 200

Description in Detail on Opposite Page



BACK VIEW SHOWING RESONATOR UNDER CURVED DOWEL STICK

THE VAN EPS Recording BANJO

THE VAN EPS "PLECTRUM" RECORDING BANJO

FOUR STRINGS—28½ INCH SCALE

THE Van Eps Plectrum Banjo differs from the regulation 5-string banjo only in the fact of the 5th or thumb string being eliminated. In length and dimensions of head or shell is exactly the same as the regulation 5-string banjo.

To the player accustomed to the full length scale of the regulation banjo the Plectrum Banjo offers no problem other than the simple process of acquiring the use of the pick or plectrum.

Owing to the greater string length over that of the Tenor Banjo, the tone is louder and more snappy, besides the tone of the C string is much better than that of the C string on short neck banjos.

While the full length Plectrum Banjo is comparatively new, its popularity for orchestra work is constantly increasing.

In the details of construction the Plectrum Banjo is covered by the descriptive matter of the others described herein.

The one big feature included in the Van Eps Plectrum Banjo is the patent

VAN EPS ALUMINUM RESONATOR

The Best of All Resonators

Detailed Description of the Plectrum Banjo

Four Strings—Full Length

No. 200—Scale 28½ inches from nut to bridge.

12-inch laminated maple shell overspun with nickel silver heavily nickel plated, both edges wired, inside of shell veneered with birdseye maple.

28 finely finished and plated elbow brackets with steel hooks, copper plated and nickeled, with nuts of new design.

Straining hoop $\frac{3}{16}$ inch thick, heavily plated.

The resonator is made of aluminum specially designed by Mr. Van Eps. It not only adds to the attractiveness of the banjo but is largely responsible for the amazing tone projecting power of the instrument.

Birdseye maple neck with heavy ebony finger board, 8 pearl position dots, 21 frets, with extension for high C on the D string.

Fancy scroll sawed head capped with heavy ebony veneer and elaborately inlaid with abalone pearl.

Patent friction pegs of new design, with Ivorine buttons.

Finest quality hardened calf skin head.

Each, $100.00

Finest quality calf head on aluminum flesh hoop, with sound hole, ready to put on banjo can be furnished at a very reasonable price.

Players should have an extra or two to save delay in replacing in case of accident.

LYON & HEALY—Chicago

(Sole Distributors)

THE VAN EPS Recording BANJO

THE VAN EPS QUARTET
(Mr. Van Eps in the Background)

This photograph was taken in the Victor Laboratory on a warm summer morning.

At the time this goes to press the "*Eight Victor Artists*" are en route on an extended concert tour which will cover the entire U. S.

Mr. Van Eps forms one of the party of eight artists.

The banjo used by Mr. Van Eps in his concert work is precisely the same in quality and detail as the five-string banjo described herein.

THE VAN EPS Recording BANJO

Adjustment and Care of the Van Eps Banjo

THE banjo, to a greater degree than any other instrument, rewards in satisfactory service, the most exacting care and nicety of adjustment. To perfectly adjust a banjo requires profound study and the minutest attention to details. A few suggestions may prove helpful.

STRINGS—When they leave the factory, every Van Eps Banjo is strung:

C—Black Diamond—Tango 4th.

G—Tango 3rd or Banjo 4th—silk and steel

D—Black Diamond Guitar B or second

A—Black Diamond Banjo 1st.

The five-string banjos have 4th string of silk and steel, third, violin E gut and the remaining strings of silk.

Strings should be replaced frequently, since the wear, especially on the wound strings, at the frets, deadens their tone.

HEAD—The head should be reasonably tight—though the perforated head of the Van Eps Banjo does not need to be so tight as solid heads. In tightening the head, great care should be used to draw down all hooks evenly. Should a head break, it should be removed at once, to avoid the strain of unequal tension on the rim from that portion of the head which remains intact.

ATMOSPHERIC CHANGES—A damp atmosphere slackens the head. If, while in that condition it is tightened, common sense dictates that it should be loosened before the banjo is laid away, for otherwise the head may burst when the atmosphere becomes dry. The banjo should be kept in its case when not in use.

BRIDGE—The bridge should be located so that the twelfth fret is exactly midway between nut and bridge. Van Eps bridges are made of exceptionally light wood to facilitate freedom of vibration.

STRING ELEVATION—The elevation of the strings can be altered by moving the turn-buckle on the back of the instrument. Raising the strings improves the tone but makes the action hard.

TAILPIECE—The tailpiece has an up-and-down adjustment and should be kept as low as possible.

STRAINING HOOPS—Sometimes the straining hoops appear too high. This is an allowance made so that when finally the hoop is drawn down to its proper place, the stretch will be out of the head and, during normal temperature, it will remain tight.

Directions for Reheading

First, remove the strings. With the wrench (which is fastened inside the rim) remove the end-pin, i.e., the bolt which holds the tailpiece. Next, take tension off and remove turn-buckle. Unscrew the rocker wedge which holds the rim and neck together. Neck can then be removed from rim. Then remove hooks and nuts, leaving every fourth one to avoid undue strain at any single point. Then free head entirely by removing remaining hooks.

Place the new head inside the straining hoop so that the lines at the neck end are together. Place head over the rim to correspond with the line on the rim, making sure that the center of flat part of the resonator is opposite the tailpiece. Then put on four hooks and nuts at four equal divisions of the circle. After these have been tightened down a little, put on the remaining hooks and nuts. The rest of the operation is merely a reversal of the dissembling.

THE VAN EPS Recording BANJO

THAT the Banjo world is thoroughly aroused by the advent of the Van Eps Recording Banjo is evidenced by the number of inquiries received from leading Banjoists in every part of the United States, Canada and England, nearly all requesting information as to the make of Banjo used by Mr. Van Eps in making his more recent talking machine records.

For the present the appended copies of letters will suffice to show how the Van Eps Banjo is regarded by some of our leading Banjoists.

KNICKERBOCKER GRILL
42ND STREET AT BROADWAY
Joseph L. Pani, *President*

New York, January 31, 1922.

Van Eps-Burr Corp.
1658 Broadway,
New York, N. Y.

Gentlemen:

I have just finished an evening's work here at the Grill, using my new Van Eps Recording Banjo, and I want to tell you how enthusiastic I am regarding its tone qualities and volume.

I have never played an instrument (and I have had the most expensive ones) which has the snap and brilliance of tone that "Van Eps" has.

I was more than pleased when I tried it on the Columbia Records, as it has a much clearer tone, and records much better than any other banjo that I have ever used.

Very truly yours,
"MAT" GROGAN.

EDWARD ELKINS
1607 BROADWAY
NEW YORK

Van Eps-Burr Corp.,
1658 Broadway,
New York, N. Y.

Attention: Mr. W. T. Kirkeby.

Dear Mr. Kirkeby:

Mat Grogan, my banjo player, informed me he was writing you telling you what he thought of the new Van Eps Recording Banjo he just received.

I know he is immensely pleased with it, and has probably told you so, but I want to add my appreciation of it from the leader's angle.

It has always been evident to me that the average banjo tone, the farther away you get from it, the more tubby it gets—in other words—it spreads, thereby losing its definition.

You can imagine then what a pleasure it was to hear the bright, clean twing of the Van Eps last night. It had volume to spare, and on the other hand could be played as pianissimo as desired—all without losing its remarkable definition. In playing obligatos it was brilliant. I will use it next week in our next Columbia Record date.

Cordially yours,
EDDIE ELKINS.

Chicago, Feb. 17, 1921.

Messrs. Lyon & Healy,
Chicago, Ill.

Gentlemen:

I consider the Van Eps Recording Banjo, which I am using, by far the best instrument obtainable for use in large orchestras. It has a "kick"—a volume and carrying power that makes every tone heard above all instruments, almost regardless of the size of the organization; and it has the real "Banjo" tone.

Yours very truly,
CHAS. M. ROTHERMEL,
With Original Crystal Six.

New York City, Feb. 3, 1922.

Mr. Fred Van Eps,
1658 Broadway,
New York, N. Y.

Dear Sir:

I have been using your long neck model Recording Banjo for the past two months for both theatre and recording. It certainly is the most wonderful instrument I have ever played or heard.

After every performance in the theatre, I received inquiries in regard to the banjo.

It has a fine musical tone in addition to wonderful resonance and snap.

In recording work it is far superior to any instrument I have heard, and I want to take this opportunity of thanking you for manufacturing your banjos for general use.

Very truly yours,
R. F. KITCHINGMAN,
"The California Ramblers."

Later we will issue a booklet more extensively covering the very favorable comment on the tone of the new Van Eps Recording Banjo which is the principal theme of these communications.

LYON & HEALY